criticism, and its admirers had to apologize for what seemed to be an effort to attract attention through sensationalism. Hauptmann's motives were undoubtedly pure, and his object was solely to carry out his ideas of consistent realism. There was no theatre in Berlin prepared to perform such an unconventional play, except the one recently founded by a society of young authors and called "Die freie Bühne." Here was given, for the first time in Germany, Ibsen's "Ghosts," and the production of the new piece by Hauptmann was quite in line with the policy laid down by the young reformers. After the peasant play, "Vor Sonnenaufgang," there came in 1890 two "family dramas," as they are called by Schlenther—"Das Friedensfest" and "Einsame Menschen." Of these the more important is the latter. In Hauptmann's first play, physical distress and suffering is the theme. In "Einsame Menschen" the tragic climax is brought about through moral and spiritual unhappiness. Next comes in 1892 "Die Weber," or, as it is in the original dialect piece, "De Waber, ein Schauspiel aus den vierziger Jahren." Here Hauptmann struck a vein that had never been worked before in his manner. The scene is laid in his native Silesia, and it is a notable fact that in nearly every one of his works there is an association of greater or less closeness with his old home. In this play the action throughout takes place in Silesia, and it is a portrayal of the tremendous sufferings of the peasant weavers during the forties and their revolt against oppression. The anti-monarchical and socialistic tendencies which were supposed to be present in the piece led to serious disorders in several cities where the censorship had forbidden its performance. This edict was in force even in Berlin for a short time, but

Die versunkene Glocke

Ein deutsches Märchendrama

von

Gerhart Hauptmann

WITH INTRODUCTION AND NOTES

BY

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SECOND EDITION, REVISED

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PREFACE

THE present edition of "Die versunkene Glocke" is an attempt to comply with a general demand for assistance in studying this, the most interesting product of recent literary activity in Germany.

Rarely does a play offer greater difficulties to the reader. The language itself is unusual, the references often obscure, and the thought by no means simple. The use of the Silesian dialect in certain passages has been a source of confusion, and it has therefore seemed best to give in the notes these portions in normal German. Frequent reference is also made there to questions of folk-lore and mythology, in order to show Hauptmann's extraordinary accuracy and to point out the significance of the poet's allusions. Towards the interpretation of the work as a whole but little has been done beyond furnishing the reader with information upon which he may base his own opinion of the meaning of the symbolism.

If this great play is made more accessible and more intelligible to English readers, the purpose of the present task will have been accomplished.

The orthography departs in some instances from the Prussian official spelling. It was deemed unwise to make

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any changes from the forms which Hauptmann himself has adopted, especially as the text is not likely to be placed in the hands of young students. These deviations of the poet from the standard were made for a purpose, and they have therefore been respected in this reprint.

I have to thank Gerhart Hauptmann himself for generously allowing me to edit and publish his play, and also for his interest in the undertaking.

I am also indebted to the editors of "The Critic" for permission to reprint a large part of my article on Hauptmann which appeared in that magazine in March, 1899, and is here included in the Introduction.

T. S. B.

JOHNS HOPKINS UNIVERSITY,
BALTIMORE, January 9, 1900.

PREFACE TO SECOND EDITION

THE publication of this, the second, edition makes possible several additions and corrections which it is felt are necessary. In making these changes the editor is indebted to the suggestions of several of his colleagues and to the reviewers in *Modern Language Notes*, June 1900, and in the *Pädagogische Monatshefte*, June 1900.

T. S. B.

July, 1901.

INTRODUCTION

GERHART HAUPTMANN is without doubt the greatest of the present generation of literary men in Germany. His fame reached its zenith in 1896, when his fairy drama "Die versunkene Glocke" was published. The recent appearance of a new work by the great German attracts attention again to the man who has been the literary lion of Germany for more than two years.

A book by the famous critic and director of the Vienna Burg Theatre, Paul Schlenther, throws a great deal of light upon what, up to the present, has been a somewhat obscure career. Schlenther's book is entitled "Gerhart Hauptmann, sein Lebensgang und seine Dichtung," and was published in Berlin in 1898. The biographer's opportunities for observing contemporary literary activity in Germany have been so good that anything that he has to say about Hauptmann is worthy of the most serious consideration.

Hauptmann was born on November 15, 1862, in the small Silesian watering-place, Obersalzbrunn. In this old-fashioned resort Robert Hauptmann, the father of the author, was the proprietor of the chief hotel—the *Gasthof zur preuszischen Krone.* During the early years of Gerhart's

life things went well with the thrifty innkeeper, but the general use of railways served to turn aside the stream of travel from the quiet town of Obersalzbrunn, and to cause the noble patrons of the Preuszische Krone to go farther west to the more fashionable baths of Ems, Kissingen, and Baden-Baden. Not far from Salzbrunn are the towns of Gnadenfrei and Herrnhut, the strongholds of the Moravian belief in its purest form. Pietism and mysticism, therefore, at an early age affected in a marked way the receptive temperament of the future author. Not that the Hauptmann household was unusually pious, but the teachings of the neighborhood received further emphasis when later young Gerhart was received into the family of a strictly orthodox uncle. There were four children—one daughter and three sons—of whom Gerhart was the third. At the village school he was conspicuous rather for his dulness than for any especial gifts, except the faculty of telling stories and writing compositions. A change to a *pension* in Breslau in 1874 did not serve to quicken his powers. Four years of unsuccessful effort to study, and the growing financial embarrassment of his parents, induced them to accept the offer of Gustav Schubert, a brother-in-law of Frau Hauptmann, to receive him on the country place, which had been rented in the neighborhood of Striegau. Two years were happily spent here under the influence of the Herrnhut ideas of the Schubert family, and then the unusual talent for sculpture which Gerhart manifested caused him, at the suggestion of his brother Carl, who throughout the poet's life has always been his most valued counsellor and critic, to remove again to Breslau to study sculpture.

The Silesian capital at this time offered great advantages

for the pursuit of an artistic career, but the unstable temperament of the young man not only prevented him from learning a great deal, but drew upon him the disfavor of the authorities of the *Kunstschule*, so that he was finally compelled to leave because of irregular attendance. This was in 1882. In the meanwhile he had completed his first drama, in fact his first literary work. What had come before was of a fugitive nature—verses in copy-books, an occasional song, and one or two fairy tales composed in verse. This drama was, however, his first ambitious effort, and was based upon the Swedish poet Tegner's "Frithjof-saga." It bore the name "Ingeborg," and was the precursor of several attempts (none of which went far towards completion) to glorify Germanic mythology and history. Upon leaving Breslau in 1882, Hauptmann started for Jena, where his brother Carl was studying, to hear the lectures of Haeckel, the zoölogist. While at Jena he pursued studies of a widely varied character, but in spite of the lack of system in his work, the year was one of profit. In the spring of '83 he set out from Hamburg on a cargo steamer to visit Spain and the Mediterranean ports. Barcelona, Malaga, Marseilles, the Riviera, Naples, the island of Capri, Genoa, and Rome were visited, and then he returned home. But the following year he went back to Italy, and this time determined to devote himself permanently to sculpture. In Rome he established an *atelier*, but the climate was unfriendly and he soon fell dangerously ill with fever. While still convalescing he returned to Germany to be nursed back to health by the woman who was in a short time to become his wife, Marie Thienemann. The wedding took place in 1885, in Dresden, but a short distance from the Thienemann

estate Hohenhaus. After a short time spent at one of the North Sea bathing resorts, the young pair established a home in the village of Erkner, just outside Berlin.

Hauptmann was now twenty-two years old—undetermined as to his future career; with literary, artistic, scientific, and philanthropic, not to say socialistic interests, and with an education as motley as could be conceived. Literature triumphed. Slowly, and without any seeking on his part, there gathered around the modest fireside of the Erkner cottage a few of the young literary set of the metropolis. With these young visitors came also, what was more important, the works of the foreigners Tolstoi, Ibsen, and Zola. Under these influences and under the spell of another *excursus* into physiological psychology (this time undertaken to appreciate an ambitious work of his brother Carl) was begun the drama which gave him a high position in literary Berlin. Up to this time he had written a play, "Das Erbe des Tiberius," composed under Roman influences; "Promethidenlos," an epic poem somewhat after the style of Byron's "Childe Harold," the impressions for which were obtained on his voyage to Spain and the Mediterranean; "Das bunte Buch," an extraordinary collection of bits of verse on widely different subjects; finally a portion of an autobiographical novel after the fashion of Dickens' "David Copperfield."

The history of these "early attempts" is brief: "Das Erbe des Tiberius" was lost; "Promethidenlos," after having been printed, was recalled and suppressed; "Das bunte Buch" was given to a publisher to print, but he failed before the collection was issued, and the author did not make any further effort to have the little work published; the great autobiographical novel was never completed

because of the pressing demands made upon its author by the new ideas which had been brought in with his Erkner visitors, and which demanded other forms for their expression.

Hauptmann's first real drama, "Vor Sonnenaufgang," is therefore epoch-making in two senses. First, it put a final limit to the author's early amateurish period and showed him in the rôle of a realist of the most consistent type; second, it marked the beginning of German naturalism in its proper sense. The name of Arno Holz, one of the earliest and most advanced of the *Jüngstdeutschen*, is frequently associated with Hauptmann's conversion to realism, but it can easily be shown that the debt was a very slight one, and that Holz merely gave the impulse which started Hauptmann on his career of what seemed to many wild realism. In our author we see a man with sympathies entirely alive to current events. He seemed to be holding his hand upon the feverish pulse of modern life, now noting this disorder and again another, always recording faithfully what he saw and what he believed to be the symptoms; seldom prescribing a remedy, but merely stating the case, with the expectation that a cure would be found as soon as the facts were known. The phases of the disease that he described were sometimes abnormal, sometimes hideous. The early "storm-and-stress" productions were works of social, moral and intellectual radicalism in its intensest forms.

"Vor Sonnenaufgang" was Hauptmann's first drama to be performed, and is the most extravagant. Ibsen's "Wild Duck" has served as model in many places, while the ideas of Tolstoi and Zola and the socialist Bebel are at times visible. Its first performance provoked a storm of adverse